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devoted

TO PROGRESS OF THE USEFUL ARTS

edited by

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Architect.

Explanation of the Plates.

Plate 33. — Decoration and Furniture of a Room in Old English Style by Howard and Sons in London.

The plate shows the fittings of a Dining Room with fireplace and wall furniture designed in the English style of the early part of the 17th century. The mantelpiece, vying with the best old models, is surmounted by a family portrait with richly carved framework in solid wood, arranged so as to form a harmonious composition with the corbelled-out shelves for the reception of vessels for show, majolica objects &c. Easy stuffed seats below, placed on both sides of fireplace, are made to correspond.

The design is founded in part on early Italian Renaissance and is illustrative of all the charm and elegance of that style. At the same time it shows all that freedom of treatment, that sense of breadth and unity which characterize the creations of true art. Distinguished from some other modern cabinet work which, however excellent as to general structure and workmanship, cannot free itself from an unpleasant stiffness and austerity of form by adhering to the traditions of a much earlier, far-removed period, it is in our opinion a fair representative of superior English Decoration and Art Furniture of the present day, the leading features of which are simplicity of form, durability of material and soundness of construction, together with such decorative treatment as will best harmonize with the appointments of a well furnished house. The work obtained the Silver Medal at the Paris Exhibition, 1878.

Plate 34. — Objects for Personal Ornament, manufactured by George Ehni in Stuttgart, Havannah and Mexico.

Plate 35. — Table, carved and gilt, designed and executed by Flachat and Cochet in Lyons.

Designed in rich Renaissance style, the table obtained the gold Medal at the Paris Exhibition 1878.

Plate 36. — Pewter Dish, 17th century work, in the Munich National Museum.

Plate 37. — Tazza Cup in Earthenware, by A. Bayer in Vienna.

Designed in the style of Rouen earthenware with blue and brownred ornament.

Plate 38. — Panel Ornament in Sgraffito, designed by G. Semper for the former Royal Theatre in Dresden.

Under the superintendance of the same artist have also been executed the Sgraffiti of the Polytechnic School in Zurich. Nothing remains now of those of the former Royal Theatre in Dresden which was destroyed by fire in 1870. When building this edifice thirty years ago, Semper reintroduced into monumental art this mode of ornamentation on the flat which had not been exercised in Germany since the 16th century, making use of it for the mural decoration of some parts of the theatre. The ornament

represented here is therefore not without some historical interest.

Plate 39. — Wrought Iron Lantern, by Valerian Gillar, Art Metal Workers in Vienna.

The design of the lantern is made to correspond with the style of the Castle for which it was ordered. Ornaments and foliage are hammered by hand, the laurel branches wrought and chased, the frame work of the lantern made of angle iron, and forged together. The form being curved in plan on the four sides, the filling in of the thick bent glass required great exactness of work. From a perpendicular iron pipe which goes through the lantern four brackets branch off in form of a moveable cross to hold four petroleum lamps, the lantern being hung up, and drawn up and down by means of chains and counter weight.

Plate 40. — Embroidery, 16th century work, in the *Musée Cluny* in Paris. Real size.

The embroidery, the middle part of a chasuble, is executed in appliqué work, silk on dark red velvet, lined with goldthreads, and in design and colour most perfect.

VARIOUS.

The Antiquity of Weaving.

The earliest records of the art of weaving are to be found in the Old Testament. Pharaoh arrayed Joseph in "vestures of fine linen", and Job lamented that his days were swifter than the weaver's shuttle, the use of the simile proving that the shuttle was a common and well known object at the time. Portions of woven cloth and a weaver's shuttle have been found among the remains of the Lake dwellings, and as the latter are believed to belong to the stone age, the origin of the art may possibly have been nearly coincident with the existence of man.

Few if any savage races have been discovered altogether ignorant of the art, and many of them have brought it to a considerable degree of perfection; while the relics of the ancient Peruvians and Egyptians show that they were skilled weavers. Some fragments of Egyptian cloth were found on examination to be woven with threads of about 100 hanks to the pound, with 140 threads to the inch in the warp, and 64 in the woof. Although the art was practised extensively, and with no mean skill, in very ancient times, it progressed slowly and gradually — by small steps at long intervals.

The great advances in the art of weaving have been made during the past 300 years, mainly during the past century.

Scientific American.

Stearate of Soda for Painting.

A new composition has recently been invented for use in painting. An alcoholic solution of stearate of soda is made in the proportion of 50 grammes of the salt in 1,000 grammes of 66 per cent alcohol. Solutions of soap in alcohol, more or less concentrated, may be used; but the stearate forms the most impenetrable and least costly material. The solution may be colored with aniline colors and yellow ochre. It takes well on wood, lime and cement.

Protection of Iron from Corrosion.

A new method of protecting iron from corrosion has recently been patented by Mr. J. B. A. Dode, in England. Its cost is about one third that of a coat of paint, one tenth that of electroplating with nickel and one twentieth of the ordinary process of painting and gilding. It can also be colored in a variety of ways. Iron treated in this way is said to be "platinized". The articles to be protected are coated with a thin film of borate of lead, containing a little caprous oxide solution and bright scales of precipitated platinum in suspension. They are then heated to redness and become covered with a thin, glassy, bright-gray coat, similar in appearance to polished iron. It is unaffected by sewer gas, dilute acids and alkalies, and the heat of the kitchen fire. *Scientific American.*

Malleable Brass.

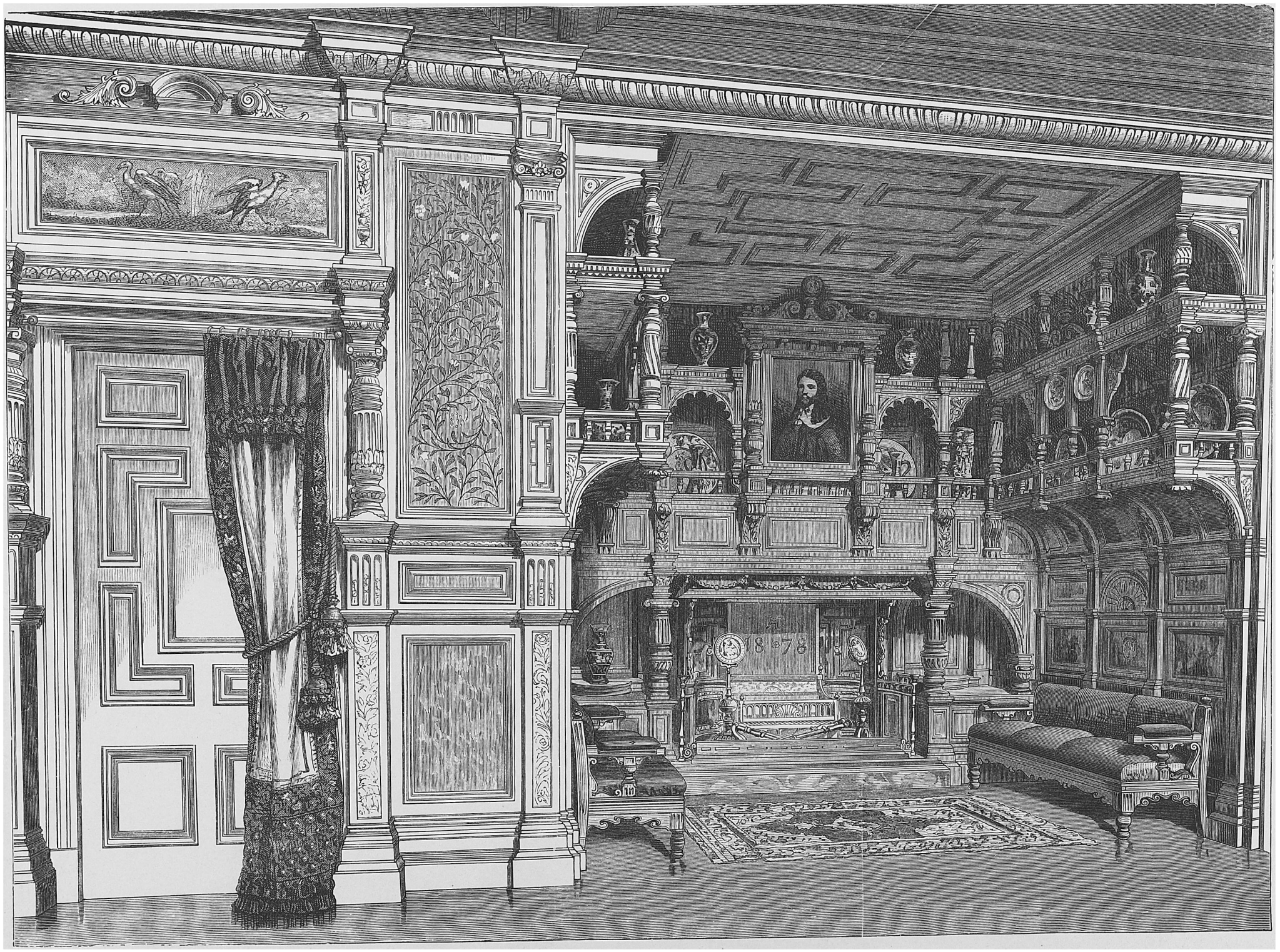
The brass alloy in most common use is probably that containing about 65 copper, 33 zinc, and 2 lead or tin. This compound works well in the lathe, and can be rolled, but is very imperfectly malleable. Recently, says the *Electrician*, a brass has been manufactured which possesses entirely novel properties, and can be forged at a red heat precisely like iron, so that it becomes applicable for many purposes for which ordinary brass is unsuitable. The new alloy is composed of 57 copper and 43 zinc; it should contain neither lead nor tin.

The Hectograph.

Herr Levitus, of Vienna, lately exhibited an arrangement called a "hectograph", for multiplying writing, which, though not directly connected with photography, may prove interesting. The hectograph consists of a flat sheet iron box, filled with a gluey mass upon which, after moistening and drying it several times, a sheet of paper, written upon with a specially prepared ink, is placed and lightly rubbed with the hand. When the paper is raised, the writing is found to be transferred reversed to the film of glue, and from that film, by simply placing pieces of dry paper upon it and rubbing them, some fifty impressions of the writing can be taken in a short time. The negative impression can easily be removed from the film by washing with warm water, and the latter can be used over and over again for a long time. *Scientific American.*

Staining Floors.

The "London Furniture Gazette" commends the following method of staining floors in oak or walnut colors; put 1 oz. Vandyke brown in oil, 3 ozs. pearlash, and 2 drms. dragon's blood, into an earthenware pan or large pitcher; pour on the mixture 1 quart of boiling water; stir with a piece of wood. The stain may be used hot or cold. The boards should be smoothed with a plane and glass-papered; fill up the cracks with plaster of Paris; take a stiff brush, dip in the stain, and rub this in well; the brush should not be rubbed across the boards, but lengthwise. Only a small piece should be done at a time. By rubbing in one place more than another, an appearance of oak or walnut is more apparent; when quite dry the boards should be sized with glue size, made by boiling glue in water, and brushing it in the boards hot. When this is dry, the boards should be papered smooth and varnished with brown hard varnish or oak varnish; the brown hard varnish will wear better and dry quicker; it should be thinned with a little French polish, and laid on the boards with a smooth brush.



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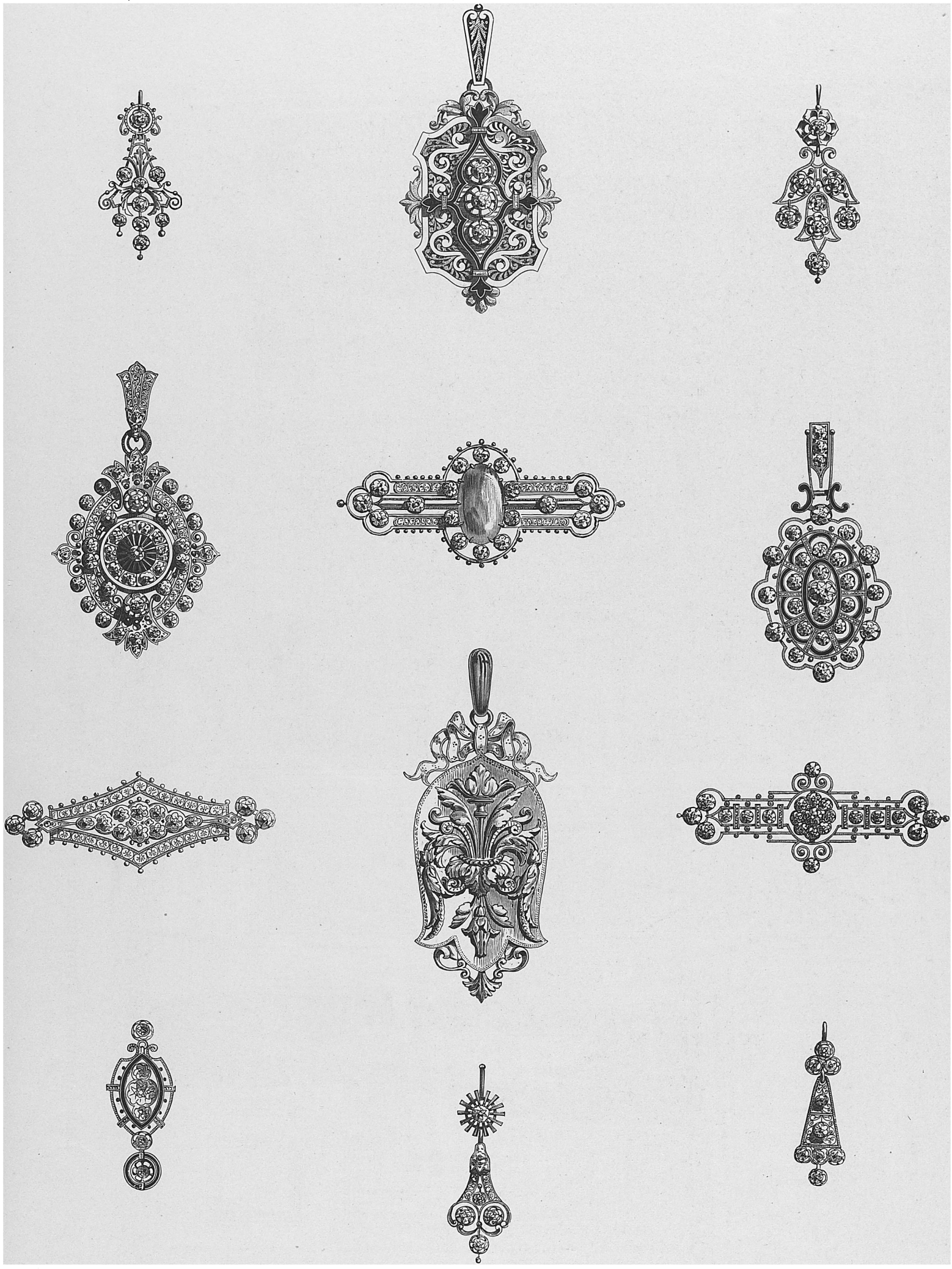
From the Paris Exhibition 1878.



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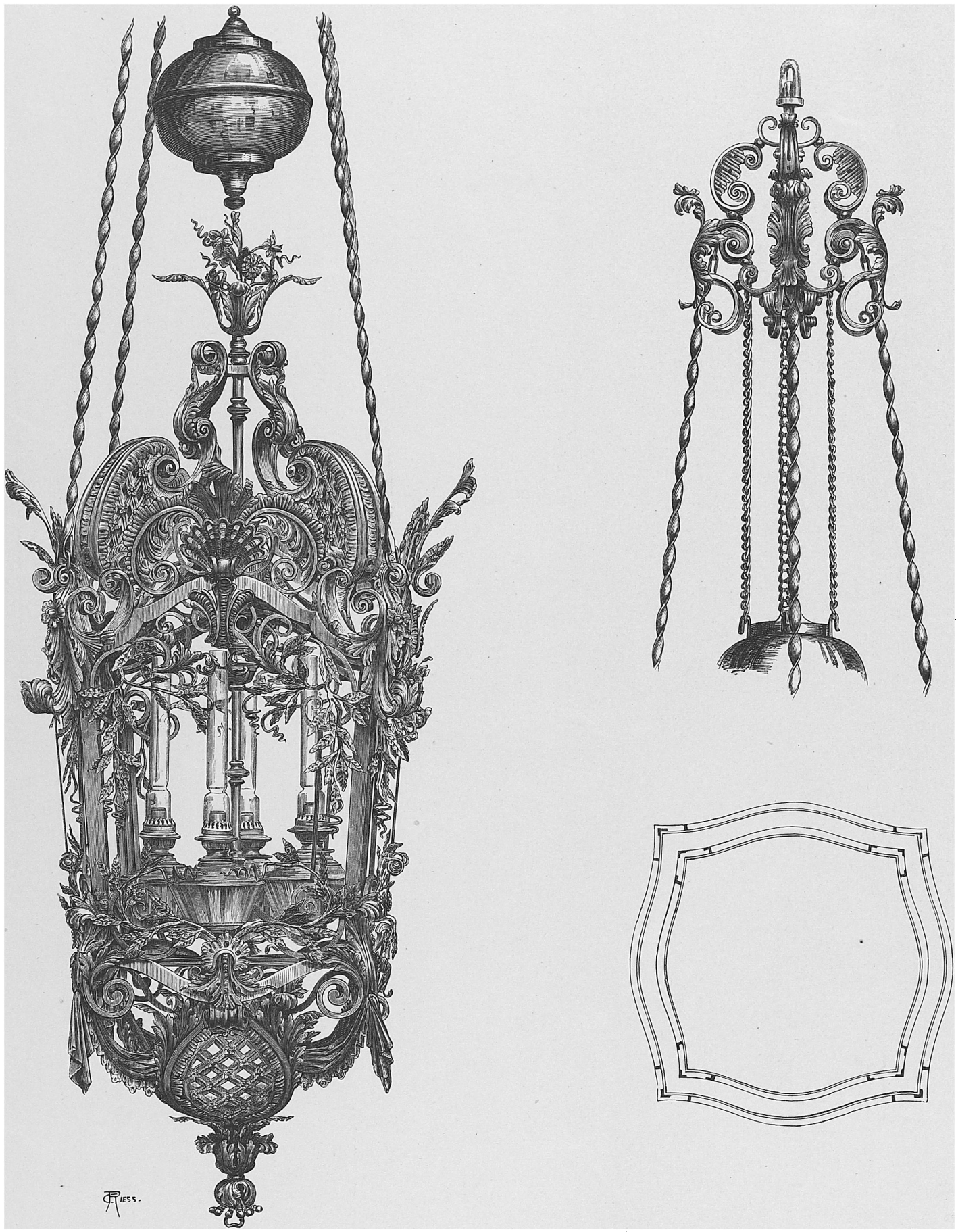
Panel Ornament in Sgraffito from the former Royal Theatre in Dresden.



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Embroidery, 16th century work, in the Musée Cluny in Paris.